


1973

The Resource Center: An Open Classroom for Teachers

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School for International Training

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THE RESOURCE CENTER: AN OPEN CLASSROOM FOR TEACHERS

Judith B. Glass

MAT IV

"Submitted in partial fulfillment of the requirements for the
Master of Arts in Teaching degree at the School for International Training,
Brattleboro, Vermont."

TABLE OF CONTENTS

INTRODUCTION	1
MATERIALS IN THE CENTER	3
DETERMINING THE CENTER SCHEDULE	5
WEEK ONE	7
WEEK TWO	11
WEEK THREE	12
EVALUATION AND RECOMMENDATIONS	16
APPENDIX	19

This project by Judith Glass is accepted in its present form.

Date Oct 15th 1972

Principal Advisor

William Harshbarger

Project Advisors/Readers:

Acknowledgements

I am grateful to many people for helping me with my Independent Professional Project. I would like to especially thank Ray Clark and Jan Bing, Bill Harshbarger, Peter Boggs, Manjula Bhaskaran, Mary Clark, Ed Ellis, Howard Shapiro, and Harry Starkey, for helping to make the project a pleasure.

ABSTRACT

The Resource Center of the School for International Training's first three-week workshop in methodology for teachers of English as a Second Language was designed to encourage program participants to explore their individual interests independently, to share their ideas and professional experience in a series of ten evening workshops. Materials in the Center included a library of texts and books discussing ESL methodology and theory, collections of games, realia, visual aids for language teaching, and supplies including audio-visual equipment for making original classroom materials. The Center was deemed successful, a viable idea for future development.

RESOURCE CENTER WORKSHOP SCHEDULE

- Tuesday, August 6: Workshop on Games 7:30 p.m.
- Wednesday, August 7: Film on American Music 7:30 p.m.
- Thursday, August 8: Workshop on Making Slides 7:30 p.m.
- Monday, August 13: Workshop on Making Visual Aids 7:30 p.m.
- Tuesday, August 14: Panel discussion on Special Considerations
in Teaching Children a Second Language
7:30 p.m.
- Thursday, August 16: Workshop on Music for the ESL Class
7:30 p.m.
- Tuesday, August 21: Panel discussion on Teaching Literature
in American High Schools 7:30 p.m.
- Wednesday, August 22: Theater Games, Part II 10:00 a.m.
Workshop of Participant Presentations 7:30 p.m.
- Thursday, August 25: Workshop on Individualized Instruction 10:00 a.m.

INTRODUCTION

When meetings for the staff of The School for International Training's teacher workshop in TEFL techniques got underway in July, 1973, I found myself witness to the shaping of a new academic program. An 'intensive, three-week, working seminar in methods, to be presented by young, interested members of the Master of Arts in Teaching and English Language Departments,' was nearly all the definition the workshop had (that, acquired through advance publicity) when planning began.

Early decisions, many patterned on successful elements from past workshops for Adult Basic Education and foreign language teachers, set the program's structure:

Basic methodologies (such as the Silent Way, Situational Reinforcement, Audio-lingual Method) would be introduced through actual language courses (in Spanish, Hindi, or Korean) which program participants would take.

These methods would be examined at intermediate and advanced levels through video tapes of and live observations in, classes of the English Language Department (ELD).

Practical experience with ideas from the Workshop would be encouraged through peer-group meetings and practice-teaching in ELD classes.

As the plans formed, three of the four non-administrating members of the staff became established as language teacher/methods demonstrators. I remained, seeking a "role" for myself in an activity to complement the scheme.

From the background information on participants available from their applications, I gathered that we would meet a highly varied learning group when the Workshop began. The participants' professional training ranged from none at all through completion of Peace Corps programs to advanced degrees in TEFL from foreign universities. The levels of the classes they taught ran from kindergarten through college. Seven of the participants were Teacher Ambassadors, members of an Experiment

bringing overseas teachers to live and work in America one year. It seemed unlikely to me that we could touch the interests of all of them in the program we'd set out. A structure for independent work, however, seemed likely to allow the Workshop a means of meeting individual interests.

Thus the Workshop's "Resource Center" began its evolution (and thus began my Independent Professional Project). The final form of the of the Center was a compromise between its original conception and the limitations imposed by personnel and material resources available. Throughout its function, though, I believe it was characterized by these original goals:

- to be a convenient and comfortable place for individuals or small groups to independently investigate TEFL theory or practice
- to be a place for participants to work informally on an individual basis with Workshop staff.
- to be a Workshop communications "heart"
- to be a facility where participants might create and try out original classroom materials.
- to be the site for group activities designed to serve expressed interests of the participants.

This paper will describe and evaluate the Resource Center: what it contained, its schedule and the content of each evening workshop, the way the Center was used, and its relationship to the Workshop in general.

MATERIALS IN THE CENTER

The Center, when given to the Workshop, consisted of an empty classroom equipped with blackboard and bookshelves. Since it would be used for peer-group meetings as well as Center functions, it was set up as follows:

A large bulletin board for schedules, messages, sign-up sheets, was hung outside the door, where it would always be accessible. Inside went a corner table for a coffee percolator and the paraphernalia which accompany it, two easy chairs with an ashtray stand, a long worktable, and several folding straight chairs. The wall over the worktable was covered with enlargements of cartoons prepared for teaching dialogue. Supplies for making classroom materials were placed on the table.

On the bookshelves were arranged the MAT department's collection of ESL texts, readers, workbooks, and tapebooks from programs in the United States and around the world; also a collection of specialized books on lesson adaptation, individualized instruction, dialogue construction, performance and instructional objectives, ESL testing, error analysis, English grammar and linguistics, and theater techniques. There were materials developed for teaching non-standard English speaking American children: Sesame Street magazines, The Electric Company teachers' guides, and newsletters of The Teachers and Writers' Collaborative (see Appendix for bibliography). Also, there were the MAT department's collection of realia, stick-figure "verb cards," a picture file, the "Bright Ideas" books of the MAT classes of 1972 and 1973, and Independent Professional Projects discussing methodology or materials for ESL, especially:

Bean, "Games People Play in Language Learning"
 Brown, "Uses and Abuses of Situational Reinforcement"
 Bush, "A Collection of American Songs for Teaching ESL"
 Bushan, "Hierarchies in Language Learning"
 Chwang, "Language Games"
 Derrick, "Using the Environment in Teaching English"
 Gillespie, "Max, An Independent Professional Project"
 Gold, "Teaching Strategies for Use in the ESL Class"
 Hadiji, "Realia"
 Harshbarger, "A teacher Manual of Self-Learning Instruction"
 Kahn, "Word Puzzles for Advanced ESL Students"
 Keen, "A Report on the Use of 'Max' materials"
 Maloney, "Creative Teaching Through Cultural Realia"
 Peterson, "Teaching Culture Through Music"
 Rojas, "Readings for ESL"
 Rollins, "Music for the ESL Class"
 Sather, Spaventa and Spaventa, "B.A.S.I.S. Tape Series"
 Stone, "Spare the Rod and Spoil the Child - a Discussion of
 The Silent Way"
 Winters, "A Cross-Reference of Grammatical Structures"

English "Words-in Color" charts and key by Educational Solutions
 were hung in a corner with rods, pointer, and Caleb Gattegno's Teaching
 Foreign Languages in the Schools, Reading Words in Color, and What We
 Owe Children, nearby.

A game table was set out, holding the following:
 commercial editions of Spill and Spell, Sentence Cubes, Scrabble, RSVP,
Bingo (adapted for structure drill), Monopoly, Clue, and Dominos
 (adapted for vocabulary and grammar points); the Foreign Language
 Department's compendium of language games, a reprint form Outlook
Magazine, "Fun and Games with the English Language" by Tony Kallett,
 and the following books:

John Holt, What Do I Do Monday?; Hurwitz and Goddard, Games to Improve
 Your Child's English; Laliberte and Kehl, 100 Ways to Have Fun with an
 Alligator; Dorry, Games for Foreign Language Teaching; and Sobol,
2-Minute Mysteries. (See Appendix for publishers or distributors.)

The following equipment was borrowed from the Audio-Visual De-
 partment and stored in the center: a slide projector, an opaque

projector, two reel-to-reel tape recorders, two cassette recorders, (one combined with an AM/FM radio which it could record from directly), two Rheam Corolla phonographs (for recording in stereo), and adapter cables to connect these last six machines in varying combinations.

Popular records, pre-recorded cassettes, and tapes collected from the English Language Department and the Brattleboro Public Library were made available for copying on blank tapes and cassettes which I bought in Brattleboro and sold to participants at cost.

DETERMINING CENTER SCHEDULE

At a reception for participants the evening of their arrival at SIT, the Center was described to the group as a lounge, a library, a place to work informally with staff, and the location for evening workshops the schedule for which was not yet final. The following questionnaire was distributed. The responses were tabulated, as shown on Page ¹.

¹ These measurements (as well as those taken from program evaluations) are probably statistically insignificant, as they represent the scoring of only 60 percent of the Workshop group, and that percentage is probably characterized by a given tendency, like the one to return questionnaires! They are all the objective data which could be obtained, however, and they corroborate the subjective impressions the staff could gather, so I consider them important.

Table 1

<u>Scores from Reception Questionnaires</u>														averages					
- Individualized instruction	3	2	3	3	3	2		2	2		3	3	3	4	3	2.8			
- Error Analysis	3	2	3	3	3		2	3		2	2	3	3	2	2	2	2	2.5	
- Making Slides, other media		2	3		3	3	4		3	3	2	1	3	1	2	1	1	2.1	
- Theater games		1			3	4	3	3	2	2	1	3	3	1	3	1		2.3	
- Games for ESL		2	2		2	3	4	3	3	3	3	3	3	3	2	3	3	2.9	
- Music for ESL		2	1		2	2	4	3	3	3	3	1	3	2	2	3	1	2.3	
- Films on US culture		2	3	4	2		2	3	3	2	2	2	1	2	3	2	2	2	2.3
- English phonology		3	3			2	2		2	2	3	3	1	1	3	1	4	2.3	
- Reading problems		3	1		2	2	2		2	2	1	1	3	3	3	4	3	2.2	
- Teaching writing		3	2	2	2		3	1	3	2	2	2	1	3	3	2	2	3	2.2
- Bilingual teaching			2	2		3	3	1		3	3	3	3	3	2	4	2	2	2.6
- Values clarification			2	3		3	2	2			1	1	1	3	3	2	3	1	2.0
- Instructional objectives		3	2	1	3	2	3	3	3	3	3	2	2	3	2	2	3	1	1.5
- Designing tests		3	2	1	3	2	3	3	3	3	2	2	3	2	2	3	1	3	2.5
- Teaching literature		2	3	3	3		2	1	3	3	1	3	2	2	1	1	1	2	2.0
- Teaching children			3	2				1	3	2	3	1	1	4		1			2.3

N = 17

Scale: 1, Uninterested, to 4, Enthusiastic

As the tabulation shows, there were few interests equally shared among the group. Some people in fact seemed unfamiliar with the listings. I therefore decided that the evening sessions would alternate between discussions among small interest groups and workshops for everyone. The first week's schedule contained three of the second type.

WEEK ONE

The introductory session of the Resource Center, completing two very full days of program in unusually uncomfortable weather, focused on games. The contents of the Center were presented, and the Block Game: a situation in which two people who are visually separated, attempt to build identical constructions with identical sets of children's building blocks, was introduced and played. (See Appendix for complete description). It was run only twice because of the crowding in the room: once while only one player could give directions, once while interchange between the players was unlimited. The game was enthusiastically received as entertainment, an exercise in precise speech, and an indicator of language ambiguities. We discussed the use of games in class: for breaking pace, for synthesizing a group or allowing greater individualization, stimulating free speech.

The Foreign Language Department's compendium of language games and appropriate MAT Independent Professional Projects were recommended. I briefly went through the collection of commercial games on hand, then the group divided to play some of them in the rooms adjacent to the Center. Participants who remained in the Center played "20 Questions" and discussed the possibilities of games a while longer.

The second evening session sponsored by the Resource Center

Name:

Three evenings a week, the Resource Center will be open for special sessions on aspects of ESL not generally covered under methodology. The following is a list of activities available for these nights. Would you please read through the list and rank each activity in terms of your interest.

- 4 = I'm enthusiastic about this topic, I'd like to share some of my own ideas.
- 3 = Very interested
- 2 = Interested
- 1 = Uninterested

- _____ Individualized Instruction: theory, making materials for
- _____ Error Analysis and course sequencing
- _____ Making slides, filmstrips, animated film
- _____ Additional theater games
- _____ Games for ESL: Making and using materials
- _____ Music for ESL: Making and using materials
- _____ Viewing films on American culture
- _____ English phonology and syntax
- _____ Special problems in teaching reading
- _____ Materials for assisting writing
- _____ Special problems in bilingual education
- _____ Values clarification: teaching culture
- _____ Preparing instructional objectives,
 performance objectives
- _____ Designing tests
- _____ Teaching literature
- _____ *Special problems in teaching children*

wasn't strictly a workshop, but a film recommended by the Cross-Cultural Studies Department, "American Music from Folk to Jazz and Pop." It was an excellent documentary, tracing the evolution of idioms like ragtime, jazz, and Motown; enthusiastically received by the staff and most participants.

Ed Ellis from the Audio-visual Department was to have led the discussion; however, he had to bow out at the last minute. Because of his unusual knowledge of the music, I recommend inviting him to discuss this film, should it be shown again - though it stands well on its own merits and doesn't necessarily need any discussion.

The third evening session of the Center was conducted by Bill Harshbarger for both Workshop participants and the whole group of Teacher Ambassadors. Bill demonstrated a method for making original slides from section of magazine pictures. Using clear Contact paper, magazines with glossy photos like National Geographic and Good House-keeping, and empty slide mounts, he instructed participants to select a picture small enough to fit within a mount's frame, cut a piece of Contact to a size slightly larger than the borders of the frame, and press the sticky side of the plastic on the photo. They were then to cut their chosen part of the picture (with the Contact) from the page and burnish the matte side of the Contact with the back of a spoon until the cloudiness over the photo disappeared (e.g., the photo's ink had been transferred to the plastic). Finally, they were to soak the plastic-photo combination in lukewarm water until the magazine paper could be pulled from the Contact, and to seal the slide inside its mount with a warm iron (see Appendix for handout).

Table 2

First Week Evaluation, page 1

	Individual scores																				Averages			
Resource Center	4	4	4	3	5	5	4	4	3	4	4	4	5	4	3	5	4	4	5	4	3	4	3	4.0
Games Workshop	4	4	4	2	5	4	3	0	3	0	4	4	5	5	3	0	5	0	5	4	2	4	5	3.9
Music Film	5	0	2	0	0	4	0	0	0	0	4	0	0	3	1	0	4	0	0	4	2	0	3	3.2
Making Slides	4	4	0	4	0	3	4	4	4	4	3	4	0	4	4	5	4	0	4	4	3	4	3	3.8

N = 23

Scale: 1, Worthless to 5, Very Good

Evaluations for the first week of the Workshop included ratings for the Resource Center and its evening sessions; a summary of the ratings follows.

WEEK TWO

The way that the Center's books were moved from day to day indicated to me that the library was getting good use. Therefore, I decided to continue directing the workshops for the second week to areas the library didn't cover.

The Tuesday evening workshop was therefore a session on the making and use of visual aids. It began with a demonstration of stick figure drawing by Jan Bing, my introduction to Lipson Squares (see John Schumann, "Communications Techniques, TESOL Quarterly, VI; 2:143), and several participant efforts with each activity. I introduced the use of the opaque projector for making enlargements of comic strips minus dialogue, which could then be taught or class-created. A few people tried their hand at this. At least one original dialogue was completed.

Finally, the use of easily obtainable "realia" (Vermont Transit bus schedules, Vermont National Bank checking account deposit and withdrawal forms, Howard Johnson's menus, road maps, telephone book yellow pages) was demonstrated and discussed.

The next evening a panel discussion was held on the topic of special considerations in teaching children a second language. On the panel were four participants: a Teacher Ambassador, two American bilingual school teachers, and an educational psychologist. They were joined by Mary Clark, the MAT department's Psycholinguistics module coordinator; I moderated. The participants and I met during the afternoon to discuss our points of view, and I feel we were successful in this. The evening discussion, however, stumbled. We went from stating personal position on priorities in teaching children to describing forms

of childhood education in different societies to psycholinguistics of child speech, theories of first and second language acquisition, and language universals. Many non-panelists were silent unless directly asked for viewpoints. Few questions were asked of the panel. Yet the session lasted two and a half hours, and it was not done when I ended it.

The final evening workshop of the second week dealt with music in the ESL curriculum. We discussed the value of music as a learning medium, possibilities for developing grammar, vocabulary, and intonation lessons with it. Equipment from the Audio-Visual Department was explained, posted instructions for its use were pointed out. Lyrics for approximately thirty American folksongs, in addition to the songs written in the two Independent Professional Projects on music, were distributed as handouts. Blank tape reels and cassettes were sold, though during that session, there was no recording. Participants listened to various records to familiarize themselves with songs they could later tape, shared ideas on adapting them for lessons. The Resource Center was left unlocked until 11:00 each night for the remainder of the Workshop so that participants could use the machines at their convenience.

WEEK THREE

At the end of the second week, the Workshop staff reorganized the overall program (see Boggs, Peter, Evaluation of the Workshop). Methods demonstrations through foreign language classes, video-tapes, and peer-groups were discontinued, leaving large blocks of time open in the day-time schedule. Activities of the Resource Center could be held during mornings.

Tuesday evening another panel discussion was held on the teaching

of American literature in American high schools, a request of three secondary level literature teachers in the Workshop. Ms. Juanita Jacobs and Ms. Bumstead, two English teachers from Brattleboro Union High School, and Ms. Manjula Bhaskaran of SIT, Andover Academy, and the U.N. International School, were panelists; I was moderator. We met at dinner the evening of the panel, discussed the background and program of the Workshop participants, and what material might be interesting to them.

The actual session rambled from the variety of courses offered in a large public school's elective English curriculum to contemporary writers and books of interest to American high school students, to purposes and values in teaching literature. The first hour, dominated by the Brattleboro teachers, seemed to meet the expectations of the mentioned literature-teaching participants. The second, treating theoretical issues in language teaching, evoked energetic discussion, even among the participants not primarily interested in teaching literature.

Though Ms. Jacobs and Ms. Bumstead had brought to the session copies of the handbook of the BUHS English Department, reading lists for several of their courses, and the newspaper produced by the journalism class, some of the participants at the panel were interested in further information about the materials at BUHS. The Brattleboro ladies were generous enough to invite these participants to a tour of their department library the next morning. The invitation was accepted and transportation arranged. Manjula Bhaskaran distributed her original exercises and "style sheets" for written composition (see Appendix).

The next morning's session was meant to continue a previous Workshop session on Theater Games. Games including Circle Cross,

Slow Motion Tag, Airport, Three Word Plays, Parrot, In the Manner of the Word, and Split Scenes were conducted; a handout describing them was distributed (see Appendix). A discussion of Theater Games' evolution as a classroom technique was begun but not enthusiastically followed: it was lunchtime.

This session dealt strictly with improvisation and was carefully sequenced according to the levels of improvisation required in the various games. However, I believe it was misplanned. As leader, I felt the participants were bored and reluctant during warm-up exercises like Circle Cross, yet spontaneous and creative in games like Parrot and In the Manner of the Work, which they recognized as directly relevant to their classes. With this group, I think a series of games using language might have succeeded better, followed by an explicit discussion of the improvisational element in each game, how improvisation experience may effect group sensitivity.

That evening, the Resource Center workshop consisted of participant presentations: an explanation of contrastive analysis through Urdu and English, a performance and explanation of songs composed to practice grammatical structures by ESL students in England, a demonstration of materials for a bilingual program in Indiana, and a discussion of the TESOL and ACTFL organizations. Possibly needless to say, this session, being almost entirely participant-run, was well-received.

The final activity sponsored by the Resource Center was a morning session the last day of the Workshop program, on individualized instruction. It was conducted by Dr. Jean-Pierre Berwald of the University of Massachusetts Master of Arts in Teaching Languages Program. Dr. Berwald discussed the development of individualization at length, demonstrated

detailed programs for independent language work used by his students during their practice-teaching, and presented cassette programs developed at the University of Massachusetts for teaching rarely taught languages.

His session was not particularly popular. Although he presented important professional information, he failed to introduce the series of readily obtainable commercial materials and methods for using them which the Workshop participants seemed to expect.

Table 3

Final Evaluation, page 2

workshops:	individual scores	averages
Visual Aids	4 5 5 5 4 5 4 5 4 4 5 4 4 5 5 4	4.5
Music for ESL	4 5 5 4 4 4 4 3 3 4 4 3 4 5 4 4	4.0
Panel on teaching children	2 2 2 5 4 5 2 3 3 3 4 4 4	3.2
Theater Games	4 1 1 4 1 4 3 4 1 5 2 1 5 5	3.0
Individualization	2 2 2 1 4 4 1 4 4 2 5 5 4 4 3 1	3.0
Participant Presentations	4 1 4 4 4 1 5 4 4 4 5 5 5 4 3	3.5

N = 16

Scale: 1, Didn't attend to 5, Very valuable

EVALUATION AND RECOMMENDATIONS

Attendance at the evening sessions of the Resource Center averaged between 15-20 people from a group of 27. During daytime hours, the Center was generally used whenever Workshop activities weren't going on, and sometimes while they were. I believe the percolator and easy chairs had a lot to do with its use sometimes, but once people were in the door, they generally picked up one of the many books or Independent Professional Projects spread on the tables. Certainly once the operation of the various audio-visual machines had been demonstrated, they were heavily used.

Sign-up sheets important to both participants and Workshop staff were located by the Center door to draw people there, yet I rarely noticed staff working individually with participants in the Center. Perhaps this was a function of the full program schedule.

In general, I believe the Resource Center met its goals well. Its strength seemed to be the active involvement of participants during evening sessions and their independent use of the various resources. Discussion sessions which weren't focussed on specific points were the weakest activities.

I have a few recommendations for anyone who might plan a future program resembling the Resource Center:

The Center's collection of books and written materials was valuable, very well used, especially the Independent Professional Projects and "Bright Ideas" volumes. However, it was incomplete; there were indeed few materials for advanced work in English, there were several theoretical areas, like classroom psychology, poorly covered.

The evening hours of the Center were difficult for both participants and myself, because we were all involved in a heavy daytime schedule. Many participants mentioned in the program evaluations, (see P. Boggs' Evaluation of the Workshop, an IPP presently in progress), that they would have preferred these activities during the day. While I feel this kind of scheduling decision depends of the overall program, I recommend that anyone running another Center like this be responsible only for the Center.

When workshop involved different activities progressing simultaneously in adjacent rooms, I thought that another member of the staff should have been on hand. Although I didn't see my role at these sessions as leader, I felt the participants were working independently. I know they might have done better had there been more opportunity to get their question answered. I therefore recommend that workshops be conducted by two people.

The panels, if weakly directed, were excellent means for getting participants to share ideas. I recommend continuing them as a medium for idea-sharing.

The Workshop's recreational activities: trips to the Windham Repertory Theater, to Montreal, Canada, an international buffet dinner, were successful in breaking the program tone and furthering the group process. Because most participants had never been to New England before, and they shared an interest in the life and countryside of the area, I think a series of field trips off campus might have been an appropriate program of the center. I recommend that a future Resource Center include in its program, visits to the Grange dinners, flea markets and auctions, crafts fairs, and fiddling contests which fill Vermont in the

summer. Perhaps participants would gain impressions of American during such trips for as many lessons as they conceive on the SIT campus.

In summary, the 1973 Resource Center was successful. I believe it is a viable concept, that with the modifications outlined here, it be repeated or adapted for future teacher workshops.

APPENDIX A

Schedules and Bibliography

MONDAY, AUGUST 6	TUESDAY, AUGUST 7	WEDNESDAY, AUGUST 8	THURSDAY, AUGUST 9	FRIDAY, AUGUST 10
9:30 GROUP MEETINGS I Auditorium II Room 5 III Room 1	8-9 OBSERVATION LOU Room 1-a	8-9 OBSERVE LOU Room 1-a	8-9 OBSERVE LOU Room 1-a	8:30 SUMMARY OF FIRST WEEK Auditorium
9:30-10:00 Coffee	9-10 OBSERVE LOU 1-a	9-10 OBSERVE LOU 1-a	(NO VIDEO)	
10:00-11:45 Workshop Overview: Auditorium	VIDEOTAPE Auditorium	VIDEOTAPE Auditorium	THEATER GAMES Auditorium	SEMINAR ON AUDIO-LINGUAL METHOD Auditorium
	10:00 GROUP MEETINGS Introduction to peer- teaching: I Aud. II Room 5 III Room 1	10:00 PEER AND PRACTICE TEACHING I Auditorium II Room 5 III Room 1		
11:45 LUNCH Carriage House	12:00 PICNIC Main House Lawn	11:45 LUNCH Carriage House		
1:00 DEMONSTRATION The Silent Way, Auditorium	1:00 HINDI Auditorium	1:00 KOREAN Auditorium	1:00 SPANISH Room 5 KOREAN Auditorium	SEMINAR Continued
	2:00 Spanish Room 5	2:00 HINDI Room 5	2:00 HINDI Room 5	
3:00 RECEPTION FOR PROGRAM PARTICI- PANTS Auditorium	3-3:30 CONFERENCE	3-3:30 CONFERENCE		
	3:30-4:30 DEMONSTRATION OF MICROWAVE IN KOREAN Auditorium	3:30-4:30 DEMONSTRATION OF AUDIO-VISUAL IN SPANISH Auditorium	3:30-4:30 DEMONSTRATION KITCHEN, CARRIAGE HOUSE Auditorium	EVALUATION OF FIRST WEEK Auditorium
6:00 DINNER, CARRIAGE HOUSE				
7:30 FOLK DANCE Carriage House	7:30 RESOURCE CENTER Games for ESL Room 1	7:30 RESOURCE CENTER Music for ESL Room 1	7:30 FILM Auditorium	TO BE ANNOUNCED

MONDAY, AUGUST 13	TUESDAY, AUGUST 14	WEDNESDAY 15	THURSDAY 16	FRIDAY 17
8:00 OBSERVATION LOU Narrative	8:00 OBSERVATION LOU Operation	8:00 OBSERVATION LOU Situational Rein- forcement	8:00 OBSERVATION LOU A-V Narrative	8:00 OBSERVATION LOU
9:00 VIDEOTAPE Auditorium	9:00 VIDEOTAPE Auditorium	9:00 VIDEOTAPE Auditorium	9:00 VIDEOTAPE Auditorium	9:00 Reading and Writing Auditorium
10:00 PRACTICE/ PEER TEACH GROUPS Lee	10:00 PRACTICE/ PEER TEACH GROUPS Brent	10:00 PRACTICE/ PEER TEACH GROUPS Phil, Lee	10:00 PRACTICE/ PEER TEACH GROUPS Brent	10:00 PRACTICE/ PEER TEACH GROUPS Phil, Lee
12:00 LUNCH Carriage House				
1:00 HINDI Auditorium	1:00 KOREAN Auditorium	1:00 SPANISH A-V Narrative Demon- stration Auditorium	1:00 HINDI Auditorium	1:00 KOREAN Auditorium
2:00 KOREAN Room 5	2:00 HINDI Room 5	2:00 KOREAN Room 5	2:00 SPANISH Room 5	2:00 SPANISH Room 5
3:30 SPANISH Demonstration: Operation Boyce's Basement	3:30 SPANISH Demonstration : Situational Rein- forcement (A)	3:30 HINDI Auditorium	3:30 KOREAN Auditorium	3:30 HINDI Auditorium Second Week EVALUATION (A)
6:00 DINNER Carriage House		INTERNATIONAL DINNER		
7:30 WORKSHOP on Making Visual Aids Resource Center	7:30 PANEL DISCUSSION on Special Considerations in Teaching Children Language Resource Center		7:30 WORKSHOP on Music for the ESL Class	MONTREAL TRIP

MONDAY, AUGUST 20	TUESDAY, AUGUST 21	WEDNESDAY, AUGUST 22	THURSDAY, AUGUST 23	FRIDAY, AUGUST 24
9:00 ENGLISH PHONOLOGY Cognitive Approach Auditorium	8:30 ENGLISH PHONOLOGY Experimental Approach Auditorium	8:30 ENGLISH GRAMMAR The Verb System Auditorium	8:30 ENGLISH GRAMMAR Deep Structure Auditorium	TRIP TO STURBRIDGE VILLAGE Details to be announced
10:30 FILM on American Values: "What If the Dream Comes True?"	10:30 Final GROUP Sessions	10:00 THEATER GAMES PART II Auditorium	10:00 WORKSHOP on Individualized Instruction Auditorium	
11:45 LUNCH Carriage House				
1:00 DEMONSTRATION of The Lipson Square, Videotape Auditorium	1:00 DEMONSTRATION of film use in the ESL class Rooms 31 and 32 Auditorium	1:00 GUEST SPEAKER: Richard Yorkey Adapting Materials Auditorium	1:00 DEMONSTRATION of SRA Reading Laboratory Auditorium	
2:30 PANEL DISCUSSION Techniques for Teaching Composition Auditorium	2:30 DEMONSTRATION of the Use of the Language Laboratory Lab #2		2:30 EXERCISE Values Clarification Auditorium	
6:00 DINNER Carriage House				
	7:30 PANEL DISCUSSION on Teaching of American Literature in US High Schools Resource Center	7:30 PARTICIPANT PRESENTATIONS Resource Center		

Bibliography of Publishers or Distributors of Resource Center Materials
Added to the Previous MAT Department Collection

ESL FOR NON-STANDARD ENGLISH SPEAKERS

The Electric Company Guide

Xerox Education Center

Columbus, Ohio 43216

or

The 21" Classroom

Education Development Center

Newton, Massachusetts 02160

Sesame Street Magazine

North Road

Poughkeepsie, New York 12106

or

The 21" Classroom

(as above)

Teachers and Writers' Collaborative Newsletter(s)

P. S. #3

490 Hudson Street

New York, New York 10014

Williams, Frederick, Language and Poverty

Markham Publishing Company, 1970

GAMES

Holt, John, What Do I Do Monday?

E. P. Dutton Company, 1970

Hurwitz and Goddard, Games to Teach Your Child English

Simon and Schuster, 1969

Laliberte and Kehl, One Hundred Ways to Have Fun with an Alligator

Art Education, Incorporated, 1969

Scrabble, Selchow and Richter Co., Bay Shore, New York

Sentence Cubes, Selchow and Richter Co.

Spill and Spell, Parker Brothers, Salem, Massachusetts

RSVP, Selchow and Richter Co.

INSTRUCTIONAL OBJECTIVES

Mager, Robert, Preparing Instructional Objectives

Fearon Publishers, 1962

INDIVIDUALIZATION

Vallette and Disick, Modern Language Performance Objectives and Individualization

Harcourt, Brace, Jovanovich, 1972

TESTING

Harris, David, Testing English as a Second Language

MacGraw Hill Book Company, 1969

Vallette, Rebecca, Modern Language Testing - A Handbook
Harcourt, Brace and World, 1967

THE SILENT WAY

Gattegno, Caleb, editor, What We Owe Children
Teaching Foreign Languages in the Schools
Reading Words in Color

available from Educational Solutions, Incorporated
80 Fifth Avenue
New York, New York 10011

APPENDIX B

Handouts

This is an exercise in communication as well as a game and you can learn a lot about yourself by playing it. Its immediate objectives are giving and following directions, listening, describing, asking questions, teacher-learner roles and role-playing.

Directions: Two players are placed on opposite sides of a table with a screen between them, preventing either from seeing the other, but permitting conversation. On the table in front of each player are sets of blocks, each containing the same number and shaped blocks. One player is designated (or volunteers to be) the teacher and the other becomes the student.

The teacher begins the problem by choosing a block to build a structure which will eventually include every block. He describes this block sufficiently so that he feels the student has selected the same piece and places it in the position he wants it to be. He wants the end result to be exactly equal on both sides. One by one, each piece is added to the total structure until every piece has been used.

The game is played three times, either with the same people or a different pair each time. (Ideally each successive pair doesn't see the preceding group and thus learn from them, but usually the class or group watches each of the previous matches and generally increases in efficiency by building on past references.)

The first time through, only the teacher speaks. The student listens to his instructions and carries them out as best he can, but he can say nothing.

The second time the teacher is allowed to ask questions which can be answered by the student saying "yes" or "no." This allows the teacher some opportunity to know if the other is understanding (or thinks he is) if he is ready,

continued - Block Game

if he wants it repeated or clarified, etc.)

The third time through, the student may ask any questions he wants to, and free conversation may take place between the two.

Discussion after each game is crucial, bringing out observations by the class, as well as feelings of frustration, anger, accomplishment, etc.

on the parts of the student and the teacher. Discussion should eventually lead to parallels in teacher/student roles with opinions expressed on ways teachers and students could communicate more effectively to know if what is being taught is actually being learned, and if so, how.

MAKING SLIDES FROM MAGAZINES

Materials

Slide mounts
Clear Contact [®] paper
Scissors
A spoon
magazines printed in glossy
surfaces

Uses

For illustrating aspects of
the target culture from
artifacts to geography
For generating original(!)
dialogues and lesson

Procedure:

- 1) Select from the magazine, a picture small enough to fit within your slide mount. (If you have a particularly small space within your mount, you may want to enlarge it with a scissors.)
- 2) Cut out the picture, slightly larger than the size of the window in the mount.
- 3) Cut an equal size of Contact paper.
- 4) Put the sticky surface of the Contact paper down on the picture.
- 5) On a flat, smooth surface, burnish the Contact paper with the back edge of a clean spoon until the cloudiness of the Contact paper disappears.
- 6) Put the papers in lukewarm water to soak.
- 7) When they have begun to loosen, peel the magazine-paper from the Contact.

- 8) Gently remove the layer of clay from the magazine page, which may remain on the contact paper with the photograph ink.
- 9) Dry the Contact paper with paper towels, trim it to fit in the mount, and
- 10) Press the mount closed with a cool iron.

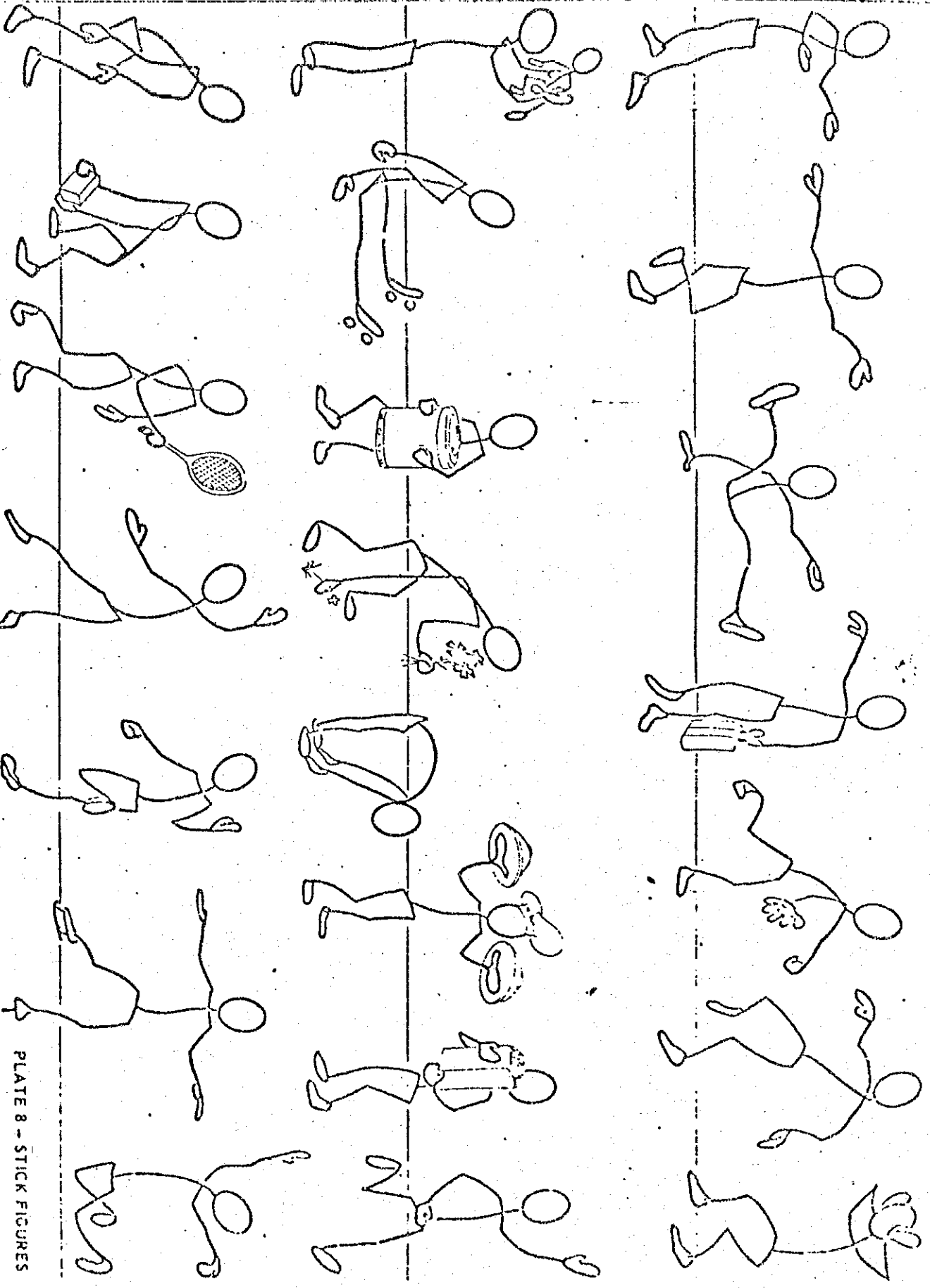


PLATE 8 - STICK FIGURES

PEN AND PAD

August 16, 1973

Tonight's Resource Center Workshop will focus on the use of music in the English language course: for pronunciation and intonation, vocabulary, structures in context, idioms, dialects, and other cultural information - and pleasure!

There'll be equipment available for recording our tapes and records onto reels or cassettes which you may keep for the price of the blank materials (\$.99 for 60-minute cassettes, \$1.79 for standard length 5" tape reels). The original pressings of the music we have are of course available in records and cassettes from either the Mammoth Mart or Capt'n Bull-frog's Discs, 48 Main Street, Brattleboro. They cost about 4-7 dollars each, however.

There is a collection of popular song lyrics duplicated and available. Should you want to take down lyrics to a song we haven't written up, the record and cassette players will be available to you through next week. Perhaps you'll try a lesson plan for your peer group based on some music.

Two theses written on the use of music in English courses are recommended to you: "Songs to Learn English By" by Marcia Rollin, and "A Sample Collection of Music for the ESL Classroom," by Ann Bush. They're on the table in the Resource Center.

Nicole has planned a presentation for us on the use of music at an international center she visited in London, including some songs students there wrote for their classes.

See you at 7:30!

Theater games have aroused some controversy among teachers because they can be used quite variously, and the possibilities for their use are still being explored.

The games we know at The Experiment come from the work of actors and teachers at the American Shakespeare Festival in Stratford, Connecticut, who began work about 6 years ago on techniques for involving English students at vocational high schools in the creative, theater aspect of plays that they were reading.

The pamphlet, "Theater's Different Demands," by Mary Hunter Wolf and Victor B. Miller, available from the Center for Theater Techniques in Education, 1805 Elm Street, Stratford, Connecticut 06497, and the more comprehensive book, Improvisation for the Theater, by Viola Spolin, available from Northwestern University Press, 1735 Benson Avenue, Evanston, Illinois 60201; describe the theory of improvisation and its relationship to dramatic literature.

At the Experiment, we have used theater games as introduction exercises for groups beginning their programs, as leadership development exercises for people applying to conduct student groups overseas during the summer, as pace breakers for the intensive courses of our graduate programs, sensitivity exercises in interpersonal relations groups; and just for fun!

Recently language teachers here have begun

including theater games in their courses. Some teachers use theater games as techniques for simulating target cultures. Others use the more verbal of the games for informal drilling. Teachers of advanced groups use the games as subject matter for composition. Still others use theater games for approximating the group interaction they want for maximum communication.

Generally, the purpose for using theater games determines the selection and sequencing of them. Obviously, some games are more appropriate than others for certain groups; introduction exercises, for example, work better on groups of strangers than games like group sculpture, which build on pre-established group relationships.

Some games which focus on group dynamics, on leadership and following, such as Slow Motion Tag, Blind Circle Crossing, have been effectively used in improving difficult classroom situations.

The following are descriptions of the games already introduced to you by Bill, and the ones I'd like to present today.

CIRCLE CROSS

OBJECTIVES:

Without saying so this is a n exercise in group cooperation. It also helps establish the leader's role.

PROC EDURE:

Start with the group in a circle around the leader. The leader places himself as close to the center of the circle as possible and asks the group to focus on the center of the circle and then to pick the spot (not the person) exactly opposite them on the circle. The leader then explains that when he says "go" everyone is to move in a straight line, passing through the center and ending up on the opposite point on the circle--without talking and without touching anyone else.

VARIATIONS:

Have the group count off by two's and have all the one's go across the circle in slow motion and all the two's go across with their eyes closed. Again not talking and trying not to touch anyone else.

SLOW MOTION TAG

OBJECTIVES:

This exercise can be used as a warm up for other exercises involving slow motion.

PROCEDURE:

The group is spread out randomly with everyone facing the leader. When the leader says "go" everyone starts moving toward the leader in slow motion, trying to touch him. When the leader says "stop" everyone must freeze in whatever position they are in at the time. The leader then changes his position and says "go" again. This is repeated a few times only.

DONKEY, RABBIT, ELEPHANT, 1776

OBJECTIVES:

This is essentially a children's game and can be used as an ice breaker. It is particularly successful near the beginning of a series of theater games. It works best with large groups.

PROCEDURE:

The group stands in a circle around the leader who explains the rules as follows: "If I point to you and say "donkey" you must come to attention by the time I count to ten. If I say "rabbit" you must put your finger on the end of your nose and the two people on either side of you must hold up two fingers on either side of your head for your ears, again before I count to ten. If I say "elephant", the person I point to must hold up both his fists on the end of his nose making a "trunk", and the people on either side must hold up an open hand beside his head for ears. Finally, if I say "1776", the person I point to must pretend that he is holding a flag, the person to his right pretends to play a fife, and the person to his left pretends to play a drum. If anyone involved in these actions doesn't do the right thing before I count to ten as fast as I can, he must then join me in the center and try to catch other people the same way. The object is to see who will be the last person left in the circle."

OBJECTIVES:

This is an exercise in nonverbal behavior observation and can lead into a group task activity.

PROCEDURE:

Warm up: People pair off and each pair decide on an initiator and a mirror. Then the initiator of each pair starts moving in slow motion with the other person trying to mirror his actions. After a while the roles are reversed.

Character mirror: The initiator of each pair is asked to think of a character type (old man, ballerina, hippy, etc.). The initiator then acts as he imagines that character would act with walk, gestures, etc., while the mirror tries to reflect these actions as before. Afterwards, the mirrors discuss what their impressions were.

VARIATIONS:

After the character mirror exercise, but before there is any discussion of which characters were portrayed, give both the initiators and the mirrors 15 minutes to create skits involving all of the characters. Afterwards discuss the similarity of the mirror skit and the initiator's skit.

AIRPORT

OBJECTIVES:

This exercise tests the ability to give and receive directions and builds trust among a group.

PROCEDURE:

The following is taken from Theatre's Different Demands (see bibliography)

"A landing strip is made by placing two lines of chairs back to back about four feet apart. A good length for the runway is twelve feet. The space between the chairs is then strewn with objects: books, shoes, etc. One student is blindfolded: he is the pilot who is trying to land his plane on a foggy night on a runway which is strewn with wrecks, potholes, etc. His radio transmitter is dead; he can hear the control tower but cannot speak. Another student becomes the control tower and chooses one location from which to give directions during the landing. The pilot is placed at the end of the runway; his object is to get from there, through the twelve feet of littered runway without touching any of the objects, including the chairs, along the way. Any touch is a crash and a new pilot and control tower try their hand at it."

VARIATIONS:

Have two pilots and two control towers with one pilot starting at each end of the runway and passing in the middle.

BE THE OBJECT

OBJECTIVES:

This is a variation of charades. It is fun and also helps people open up in front of a group.

PROCEDURE:

The group is divided into two teams. One member of each team comes to the leader and both of them receive the name of an object. The same object to each person. Both of them must then try to get their teams to guess what object they are representing by being the object. They cannot act out or represent a person using the object such as pretending to hold an egg beater in your hands and beat eggs with it. If the object were an egg beater, they would have to twirl around mimicking the action of the beater itself. However, any noise that the object would make, the people can make. The team to guess the object first receives a point and the next object is given to two more people.

OBJECTS: Toaster
Banana
Typewriter
Radio
Clock
Lightbulb
Fork

THREE WORD PLAY

OBJECTIVES:

This is a fun exercise that is particularly good with small groups. Any role play situation can be created by the choice of words.

PROCEDURE:

Three volunteers get up before the group and the leader whispers a different word to each one separately. e.g. whiskey, me, now or mother, nice, last. The volunteers (without consultation) are to create a skit or scene using only those three words. Each person can repeat his word as often as he likes with as many different intonations as he likes.

ONE WORD STORY

OBJECTIVES:

This is a fun group activity that can stand by itself or move into a group task solving exercise.

PROCEDURE:

The group sits comfortably in a circle while the leader explains that they are to create a story by each person contributing one word at a time going around the circle from a designated starting point. The only restriction on the story is that it be grammatically correct. The story is then started and the leader writes it down as it unfolds. When the leader feels that the story is long enough, he stops it and reads it back to the group.

VARIATIONS:

The story can become a group task if the leader hands the written story to the group and tells them to produce it as a play in 10-15 minutes depending on the length of the story.

A variation of the story itself is to have the leader provide the first sentence of the story and have the group continue it with alternating fortunately, unfortunately statements. e.g., "I was driving in my convertible last night when.....unfortunately it began to rain. Fortunately it didn't last long. Unfortunately it turned to snow. Fortunately I had my hat on. Unfortunately it had a hole in it. etc.